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ABSTRACT

This curriculum strategy for career education in the arts is designed to be used as a supplement to a secondary education arts training program. The curriculum is divided into four goal areas: (1) developing self knowledge, (2) developing knowledge about work in the arts, (3) relating knowledge of self to knowledge of work in the arts, and (4) developing parental knowledge about careers in the arts. For each goal area there are goal indicators/strategies, objectives, procedures for planning, suggested resources, and suggested evaluation methods. It is suggested that training programs offer possibilities for interdisciplinary work as well as study with a single art form. (LRA)

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A CURRICULUM FOR CAREER EDUCATION IN THE ARTS

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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ABOUT THE CENTER FOR CAREER EDUCATION IN THE ARTS

The Center is a program of the Rhode Island State Council on the Arts. At the Center, a program of daily training is offered to high school juniors and seniors. After taking their academic requirements in the morning, students travel to the Center for three hours of work in the arts. The program for a student includes three days per week of work in chosen art form, one day in electives, and one day of career education. Students participate for the full academic year and receive credit for their work. The Center is staffed by arts educators and by working artists.

The Center also has an outreach program that provides career education workshops to high schools with arts training opportunities. Those workshops are a modified version of the curriculum outlined herein for the Center.

The Center has been funded by the U.S.Office of Career Education and the Rhode Island State Council on the Arts. The outreach program is partially supported by the State Department of Education and local participating schools.

USING THIS CURRICULUM

The curriculum begins with a statement: "This we believe." This is intended to introduce the reader to the ideas that have shaped it. It has four goal areas and each area has goal indicators, objectives, procedures for planning, strategies, and ideas for resources and evaluation.

This curriculum is for career education in the arts. It is therefore designed to be used as a supplement to an arts training program and does not include a curriculum for training. It is highly suggested that a training program offer possibilities for interdisciplinary work as well as study within a single art form.

THIS WE BELIEVE

Across the country, talented high school students can be found working in arts programs, devoting tremendous energy to the pursuit of one and often several art forms, and demonstrating a high level of commitment to their work. They are drawn to these opportunities intutively, frequently unaware of when or how the decision to work in the arts happened, and yet moved to totally involve themselves.

Working and producing artists confirm this also- many suddenly find themselves involved in an endeavor that makes great personal demands upon them. They have to be prepared to face difficult problems in both their work and in survival.

Several needs have been identified by artists. First there is a great personal need to know oneself. The work of an artist draws from his personal vision and experience; he needs to be aware of himself and of his relationship to the world and others. Understanding one's strengths, one's abilities, one's limitations, one's interests and values are all dimensions of knowing oneself.

Secondly, artists must understand the world of work in the arts. A broad range of career possibilities exist with varying degrees of security, risk, reward and satisfaction. Many factors affect survival in what is actually a "ladder-less" career field. With encouragement from those who have made it, and with insight into this world of work, the young talented person will have a better chance of surviving, and successfully attaining the goal she has set.

A close examination of arts training programs for secondary students reveals the primary emphasis to be upon the development of skills. It is not unusual to find students with well developed skills yet lacking the conceptual understanding of the work, or of their personal involvement in that art form. And they attempt to make good career decisions without much insight into their personal commitment or into the world of work in the arts. It is the intention of this curriculum to suggest that much more is necessary than mere skill training alone.

A holistic approach for career education in the arts begins with the person, including awareness of what is inside the self as well as sensitivity for what is outside of the self. Peter Slade uses the concepts of personal play and projected play which are especially appropriate for understanding one's affinity towards and capacity for work in the arts.

The world of work in the arts can be revealed to students covering several dimensions of experience and involvement. Actual work by the student should develop simultaneously both conceptual understanding and skills. Verbal skills and vocabulary facilitate conceptual growth so that students can be articulate about not only their art but also about themselves as artists.

Information about arts careers needs to be available to encourage students; quite often this information is carried personally by artists. Living biographies, role models, and the mentor (teacher-advisor) can emphasize the creative and assertive alternatives for facing the problems in the arts.

Lest we conclude that information and some experience with the work is enough, we should consider the importance of analysis and synthesis to a holistic approach. Certainly both steps can be fostered through the use of tools, exercises, journals, and counselling. If the process does include these last steps, the student will have greater resources to draw upon in confronting the decisions that affect her career. Not only will the student have some insight into which risks are worth taking and what factors do count, but he will have the confidence to make those decisions and to act upon them.

An additional consideration beyond the student comes from a review of factors likely to influence the survival rate of young artists. One outstanding factor is parental support. Recent information not only confirms the importance of parental affirmation of a career choice, but suggests that the father's affirmation and support is especially significant. A father is apparently still the carrier of "world knowledge" and the degree to which he believes his son or daughter can deal with the outside world does relate to the confidence and assertiveness then demonstrated by that young person.

Parents of young talented students are also likely to ask for assistance, knowing the difficulties of the career field. It is therefore that we include in this curriculum some effort to address the needs of parents in the role of supporting the career choice in the arts. Their needs are parallel to those outlined for the student. The parent needs to more fully understand the student if support is to be given; parents who understand what their son or daughter value find it easier to understand a commitment to the arts. And parents also need to understand the world of work which requires more than usual training and often a longer period before independence or success is achieved. And it is ultimately the intention of this curriculum to increase the amount of dialogue and sharing among parents and students and among parents and artists.

In conclusion, this curriculum is based upon both the needs of the young talented person for career education and for needs of parents in supporting a commitment to an arts career. For both, the intention is to provide as holistic an approach as possible.

GOAL AREA 1

SELF KNOWLEDGE

Students will demonstrate increased self awareness.

GOAL INDICATORS

EACH STUDENT WILL INCREASE HIS SELF AWARENESS AND UNDERSTANDING OF HIS OWN VALUES, INTERESTS, TALENTS AND MOTIVATIONS RELATED TO WORK IN THE ARTS.

OBJECTIVES

1. Students will be able to describe their own current arts abilities and limitations.
2. Students will be able to describe their own current arts-related interests and values.
3. Students will display positive attitudes towards themselves.
4. Students will recognize that social, economic, educational and cultural forces influence their development in the arts.

RESOURCES

Slade, Peter. Child Drama. London: University of London Press, LTD. 1962, C 1954.

Spolin, Viola. Improvisation for the Theatre: Handbook of Teaching and Directing Techniques. Evanston: North Western University Press, 1963.

Technical Education Research Corp., Inc. Counselor's Guide Cambridge, Mass. : TERC. 1975.

EVALUATION

The continuous record of a student's progress will be documented as part of the self assessment process. It provides data and insight for evaluation.

GOAL AREA 2

KNOWLEDGE ABOUT WORK IN THE ARTS

EACH STUDENT WILL INCREASE HIS KNOWLEDGE ABOUT WORK IN THE ARTS WITH FOCUS UPON REQUIRED SKILLS, CONCEPTS, WORK HABITS, DISCIPLINE, PROBLEM SOLVING, THE CREATIVE PROCESS, ARTISTS, CAREERS, AND SURVIVAL.

GOAL INDICATORS

1. Students will demonstrate increased competency in vocational skills for the arts.
2. Students will demonstrate good work habits.
3. Students will demonstrate increased awareness of knowledge about work in the arts.
4. Students will demonstrate increased awareness of work values and develop an understanding of both paid and unpaid work in the arts.

OBJECTIVES

A. Students will demonstrate increased competency in vocational skills for the arts:

1. Students will be able to demonstrate useful skills in one or more of the art disciplines (art, dance, music, theatre, writing).
2. Students will be able to demonstrate useful skills and concepts in creative problem solving.
3. Students will be able to demonstrate useful skills and concepts in performance.

B. Students will demonstrate good work habits:

1. Students will be able to plan work effectively.
2. Students will be able to adapt to varied work conditions.
3. Students will have a positive attitude towards the concept of quality in relation to work in the arts.

C. Students will demonstrate increased awareness of knowledge about work in the arts:

1. Students will know the major duties/responsibilities and required abilities of different types of paid and unpaid work in the arts.
2. Students will know differences in work conditions and life styles associated with different types of paid and unpaid work in the arts.
3. Students will know entry requirements for major types of paid and unpaid work in the arts.
4. Students will know the impact of social and technological change on paid and unpaid work.
5. Students will know the important factors that affect work success and satisfaction in the arts.

D. Students will demonstrate increased awareness of work values and possess a desire to engage in paid and/or unpaid work in the arts:

1. Students will recognize the bases of various work values in the arts.
2. Students will possess positive attitude towards paid and unpaid work in the arts.

Artists who are performers. Each of the art forms has those who need or depend totally upon performance skills.

Artists who collaborate and use extensively group problem solving techniques. This includes everything from the designers for theatre to architectural design teams.

Artists who share the arts with others. Each art form has people who bring the experience of the arts to others and use people-skills as a part of their work.

4. Student research and reading.

Some new materials have been developed that are truthful about careers in the arts, the problems faced, and the range of opportunities available. Whenever possible, reading of these and biographies of artists is very helpful.

Students can also do research, in libraries and out in the community. Students are quite responsive to living artists as research alternatives.

5. Field trips to arts related experiences.

Many free and inexpensive experiences are available to students. Included as very worthwhile are dress rehearsals where the process is visible, visits to artists studios and offices where works in progress may be seen, visits to the various alternative arts endeavors that can be examined as small businesses, business and industry where both the artists can be seen at work, and where also the role of private business in the arts can be explored.

6. Peer group sharing.

Students can share a great deal of information and insight among themselves if so encouraged. This also encourages students to analyze and synthesize their experiences.

7. The shadow experience.

Spending the day with an artist is sometimes a revealing experience; students should become familiar with the daily life styles, routines, and work of several artists.

8. The apprenticeship.

   The one-to-one relationship with an artist has been known to have tremendous impact upon young talented students. While the possibilites are great, care must be taken in all aspects of establishing apprenticeships. The artist must want to share and teach; the objectives for the student and the artist should be clear.

9. Infusion into the regular curriculum for training.

   Continuous integration of career-related information in the regular training classes will not only facilitate career decision making, but shed light on the importance of selected skills and concepts being taught. It does help students to learn if they do understand that what they are learning will be of use to them.

RESOURCES

Technical Education Research Corp., Inc. Student Resource Books for Writing, Theatre and Media, Dance and Music, Visual Art and Crafts. Cambridge, Mass. : TERC. 1975.

Center for Career Education in the Arts. Introduction to Careers in the Arts. Rhode Island: unpublished. 1976.

Technical Education Research Corp., Inc. Curriculum Guide for Career Education in the Arts. Cambridge, Mass: TERC. 1975. unpublished.

Technical Education Research Corp., Inc. Guide for Out of School Activities. Cambridge, Mass: TERC. 1975. unpublished.

EVALUATION

A pre-post test can survey attitudes and information regarding careers in the arts and provide evidence of change.

The self-documentation process used as a part of self-awareness should also give evidence of the integration of new career information and insight.

GOAL AREA 3

RELATING KNOWLEDGE OF SELF TO KNOWLEDGE OF WORK IN THE ARTS

EACH STUDENT WILL INCREASE HIS ABILITY TO ENGAGE IN THE CAREER DECISION MAKING PROCESS BASED UPON HIS SELF UNDERSTANDING AND HIS KNOWLEDGE ABOUT THE WORLD OF WORK IN THE ARTS.

GOAL INDICATORS

1. Students will demonstrate increased competency in career decision making skills.
2. Students will demonstrate work-seeking and work-getting skills in the arts.
3. Student will be aware of means available for continued education once they have left the secondary formal education system.

OBJECTIVES

A. Students will demonstrate increased competency in career decision-making skills:

1. Students will be able to associate their own arts abilities and limitations with possible (potential) success in present or future paid and unpaid work in the arts.
2. Students will be able to relate their personal interests and values to types of paid and unpaid work in the arts and their associated life styles.
3. Students will be able to identify, locate, and utilize sources of information to solve career decision-making problems.
4. Students will be able to determine the potential for future advancement/personal growth in work in the arts of their choosing.
5. Students will know the steps to be taken and factors to be considered in career planning in the arts.
6. Students will demonstrate active involvement in career decision-making.

B. Students will demonstrate work-seeking and work-getting skills in the arts:

1. Students will be able to identify, locate and utilize sources that contain information about existing paid and unpaid work possibilities in the arts.
2. Students will be able to demonstrate skills required in applying for and accepting work in the arts.

C. Students will be aware of means available for continued education once they have left the secondary formal education system:

1. Students will be able to identify sources of additional education for major types of paid and unpaid work in the arts.
2. Students will be able to identify means to support additional education for themselves in major types of paid and unpaid work in the arts.

PLANNING

Planning for self awareness and career education under goals one and two should prepare students for career decision-making. The student should be gaining confidence in both himself and his understanding of arts careers to either affirm the commitment he has made, or to encourage him to make a decision regarding a career in the arts. Time is an essential element for this step with both student and staff available to engage in dialogue, counselling, and reflection.

STRATEGIES

1. Self assessment tools and exercises can facilitate analysis and synthesis of new information and insight.

2. Individual counselling of all students allows for a student's individual questions and concerns to be given attention. Individual critiques of progress in the work can also provide an important dimension to that dialogue.

3. Peer group sharing can encourage to verbalize their questions, information, insights, and commitments.

RESOURCES

Technical Education Research Corp.,Inc. Counselor's Guide Cambridge, Mass.: TERC. 1975 unpublished.

EVALUATION

A pre-post survey of student attitudes, career decisions and insights can document changes and developments in both the career decision being made, and the degree of confidence with which that decision is made.

The self-documentation by students through self assessment tools will aid understanding of the process and the progress students are making with career decisions.

GOAL AREA 4

PARENTAL KNOWLEDGE ABOUT CAREERS IN THE ARTS

EACH PARENT WILL INCREASE HIS/HER UNDERSTANDING OF A SON/DAUGHTER'S ARTISTIC TALENTS AND MOTIVATIONS, CAREERS IN THE ARTS, AND SUPPORT THAT CHILD IN CAREER DECISION-MAKING.

GOAL INDICATORS

1. Parents will demonstrate an increased awareness of their daughter/son's artistic talents, motivations, values and interests.

2. Parents will demonstrate an increased understanding of careers in the arts, work habits, skills and conceptual understanding required, and factors that affect successful work in the arts.

3. Parents will demonstrate an increased awareness of their son/daughter's decisions about a career in the arts, and play a supportive role in that process.

PLANNING

Several aspects should be taken into consideration in planning for parental participation. A survey of parents can indicate their availability for workshops and meetings. All efforts should aim at the involvement of both parents. (Mothers are usually supportive, fathers not typically so.) A variety of events allows parents to determine how they would like to participate. It is helpful to provide for experiences that involve the student and her parents together; such efforts are likely to encourage dialogue among them.

OBJECTIVES

I. Knowledge of the Student

A. Parents will demonstrate increased awareness of their son/daughter:

1. Parents will be able to describe their son/daughter's current arts abilities and limitations.
2. Parents will be able to describe their son/daughter's current arts-related interests and values.
3. Parents will display a positive attitude towards their son/daughter.
4. Parents will recognize that social, economic, educational and cultural forces influence their son/daughter's development in the arts.

II. Knowledge of Work in the Arts

A. Parents will demonstrate increased awareness of vocational skills for the arts:

1. Parents will be able to identify generally useful skills relating to one or more art disciplines (art, dance, music, theatre, writing).

B. Parents will demonstrate increased awareness of good work habits appropriate for the arts:

1. Parents will be able to identify good work habits appropriate for the arts.

C. Parents will demonstrate increased awareness of knowledge about work in the arts:

1. Parents will know the major duties and required abilities of different types of paid and unpaid work in the arts.
2. Parents will know the differences in work conditions and life styles associated with different types of paid and unpaid work in the arts.
3. Parents will know entry requirements for major types of paid and unpaid work in the arts.
4. Parents will know the impact of social and technological change on paid and unpaid work in the arts.
5. Parents will know the important factors that affect work success and satisfaction in the arts.

D. Parents will demonstrate increased awareness of work values for paid and unpaid work in the arts:

1. Parents will recognize the bases of various work values in the arts.

III. Relating Knowledge of Students to Knowledge of Work in the Arts

A. Parents will demonstrate increased awareness of the career-decision making process:

1. Parents will demonstrate increased awareness of their son/daughter's arts abilities and limitations with possible (potential) success in present or future paid or unpaid work in the arts.
2. Parents will be able to demonstrate increased awareness of their son/daughter's personal interests and values to types of paid and unpaid work in the arts and their associated lifestyles.
3. Parents will be able to demonstrate increased awareness of sources of information helpful in career-decision making.
4. Parents will demonstrate increased awareness of the potential for future advancement/personal growth in work in the arts of their son/daughter's choosing.
5. Parents will demonstrate increased awareness of the steps to be taken and factors to be considered in career planning in the arts.
6. Parents will demonstrate increased awareness of their son/daughter's career-decision making.

B. Parents will demonstrate increased awareness of work seeking and work getting skills in the arts:

1. Parents will demonstrate increased awareness of sources of information about existing paid and unpaid work.
2. Parents will demonstrate increased awareness of skills related to applying for and accepting work in the arts.

C. Parents will demonstrate increased awareness of means available for continued education once their son/daughter has left the formal secondary education system.

1. Parents will demonstrate increased awareness of additional education for major types of paid and unpaid work in the arts.
2. Parents will demonstrate increased awareness of means of support for additional education.

STRATEGIES

1. Orientation for Parents.

   A general meeting for parents can introduce them to the program and its objectives. As such training usually requires unusual commitment by the student, it is helpful for parents to understand what the program entails.

2. A brief workshop series for parents and students.

   A two or three meeting series can introduce parents to several key issues and stimulate dailogue among parents and students. Such meetings can focus upon the questions:

   > What is talent, and how do I know my child has it?
   > What is the relative importance of talent?
   > What is commitment or desire, and what role does it play in an arts career?
   > What are the possibilities for careers, the job projections, and the rewards and risks?

3. An extended workshop series for parents and students.

   For those wishing a more in-depth exposure to careers in the arts, a workshop series might include the following:

   > Eight two-hour sessions, 2-3 meetings dealing with a "hands-on" experience in the student's art form with the emphasis upon understanding the processes used, 2-3 meetings dealing with the historical, contemporary and local developments in that art form, 2-3 meetings with artists discussing the careers, training, rewards/risks of such endeavors.

   This workshop series would not only encourage the parent in talking with his child about his work, but develop an intelligent audience member to share the arts with his child.

4. Periodic in-house sharing of accomplishments with parents.

   These need not be full scale productions, but rather landmarks of progress in the student's work. Parental participation here also is of great encouragement to the student.

5. Open houses that demonstrate the objectives and the program.

   Parents do respond to these events enthusiastically; it is useful in re-affirming the objectives of the program and encourages dialogue among parents and staff.

5. Parent-staff conferences.

   Periodic conferences with the parents can uncover problems, help answer questions, find solutions to problems, reveal parental attitudes that do affect the career decision making process, and give feedback to the parent about the progress a student is making.

RESOURCES

Center for Career Education in the Arts. Introduction to Careers in the Arts. Rhode Island: 1976 unpublished.

EVALUATION

A pre-post survey can document changes in attitudes, insights, and information.

SOME NOTES

If we accept the limitations of any given educational program, realizing that we cannot possibly do everything, we can turn our focus to those things that will be of most value in time. At the post secondary level, certainly there is training and opportunity available; moreover, the student will then be faced many times through out his life with decisions that will affect his career. I believe the most valuable function a secondary program can serve is to give the student some insight into that future, into the questions he will have to face, into the decisions she will have to make. If the student has developed some methods of approach, some problem solving techniques, an understanding of her own commitment and resources, and some idea about what does really count in the world of the arts, then she will have the best possible chance of surviving, and enjoying her career.

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